

Pamela J. Marshall

**“wild horn
whose voice
the woodland fills”**

eight horns

dedicated to the memory of our friend Jeanne Traphagan

Spindrift Music Company

www.spindrift.com
Publishing contemporary classical music
and promoting its performance and
appreciation

"wild horn whose voice the woodland fills"

for eight horns

by Pamela J. Marshall

"wild horn..." is available from Spindrift Music Company.

You can order online at <http://www.spindrift.com>

Duration 5'30

"wild horn whose voice the woodland fills" is dedicated to the memory of Jeanne Traphagan, a member of the Esprit de Cor horn ensemble. The title is a line from the poem "Sunrise on the Hills" by Henry Wadsworth Longfellow. The music reflects my love for the hills, forests, and vistas of the area in north central Massachusetts where Jeanne lived. She was a regular participant in the annual concert of Esprit de Cor and we'll miss her in our future concerts.

The music was premiered June 3, 2005 in Lexington, Massachusetts by Esprit de Cor in a concert dedicated to Jeanne, opening the 2005 First Parish Church Summer Series.

The music is full of echoes and imitation with flowing phrases cascading through the ensemble. Individual voices become entwined with other voices in intricate overlays, for example, at C and D. There are two offstage parts that expand the space for the music. They recall hunting horns and music echoing from hill to hill. They also might convey a sense of reluctant departure and a longing to return.

Note about offstage parts

There should be two offstage positions; for example, on either side of the stage, in the back, or in a balcony. Because horn 7 goes off twice, the offstage position should be easily accessible. If there are more than eight horn players available, then the offstage parts can be covered by separate players. Extra copies of the parts are provided.

At C (m.47), horn 7 goes offstage and plays four calls *a piacere*. The conductor should allow the player freedom in the tempo. At F, horn 7 returns to the stage.

At H, horn 3 and horn 7 go offstage and play answering calls, performed *a piacere*. Before and after J, they play parts that must blend with the ensemble, adding a sense of expanse to the chords. At K, the offstage horn parts are solos again.

Bird calls

The dotted triplet rhythm represents the call of the white-throated sparrow. From K to the end, the motive of two 16ths followed by three repeated notes represents the call of the chickadee.

"wild horn whose voice the woodland fills"

dedicated to the memory of our friend Jeanne Traphagan

Pamela J. Marshall

Allegro $\text{♩} = 60$

Horn 1 *mp*

Horn 2 *mp*

Horn 3 *mp*

Horn 4 *mf* *p* *p*

Horn 5 *mf* *p* *p*

Horn 6 *mf* *p* *p*

Horn 7 *mf* *p*

Horn 8 *mf* *p*

9

Hn.1 *mf* *mf*

Hn.2 *p* *mf* *p*

Hn.3 *p*

Hn.4 *mf* *p*

Hn.5 *p*

Hn.6 *p*

Hn.7 *p* *p*

Hn.8 *p* *p*

17 **A**

Hn.1 *pp*

Hn.2

Hn.3

Hn.4

Hn.5

Hn.6 muted *mp*

Hn.7 muted *mp*

Hn.8 *mp* muted

26 **B**

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mp* *p*

Hn.4 *mp* *p*

Hn.5 *mp* *p*

Hn.6 open *mp*

Hn.7 open *mf*

Hn.8 *mf* open

53

Hn.1 *p*

Hn.2 *mp*

Hn.3 *mp*

Hn.4 *p*

Hn.5

Hn.6

Hn.7 *da lontano (off stage), a piacere*
f

Hn.8

61

D

Hn.1 *mf*

Hn.2

Hn.3

Hn.4 *mf*

Hn.5

Hn.6

Hn.7 *f*

Hn.8 *mf*

69

Hn.1

Hn.2

Hn.3

Hn.4

Hn.5

Hn.6

Hn.7

Hn.8

f

f

f

f

p

p

mp

76 **E**

Hn.1

Hn.2

Hn.3

Hn.4

Hn.5

Hn.6

Hn.7

Hn.8

p

p

p

p

p

p

p

p

espressivo

espressivo

open

open

open

open

open

open

87

Hn.1 *mf* muted

Hn.2 *mf* muted

Hn.3 *p* *mf* muted

Hn.4 *p* *mf*

Hn.5 *mf*

Hn.6 *p* *mp* *mf* (return to stage)

Hn.7 *mp*

Hn.8 *p* *mp* *f*

97 **F**

Hn.1 *p* muted open

Hn.2 *pp* *p* open

Hn.3 *pp* open *p* *mf*

Hn.4 *p*

Hn.5 (stopped, omit if Hn7 is back) *p* *mp* open

Hn.6 muted *p* open *mp*

Hn.7 muted* *p* open *mp*

Hn.8 *p* *pp* *mp* *mp*

*Can be covered by Hn 5 if it takes too long to get back on stage.

G

105

Hn.1 *mf*

Hn.2 *mf* *mf*

Hn.3 (go offstage)

Hn.4

Hn.5 *f* *mp*

Hn.6 *f* *espress.* *mf* *mp*

Hn.7 *f* *mf* *espress.*

Hn.8 *f* *mf* *espress.*

112

Hn.1 *mf* *mp* *mf*

Hn.2 *mp* *mf*

Hn.3

Hn.4 *mf* *mp*

Hn.5 *mp* *mp*

Hn.6

Hn.7 *mf* *mp* *mp*

Hn.8 *mp*

116

Musical score for measures 116-119, featuring eight horn parts (Hn.1-Hn.8). The score includes dynamics such as *p* (piano), *mp* (mezzo-piano), and *f* (forte). The music is written in treble clef with a key signature of one flat. A large watermark is visible across the score.

120

H Allegro spirito ♩ = 126

Musical score for measures 120-123, featuring eight horn parts (Hn.1-Hn.8). The score includes dynamics such as *mf* (mezzo-forte) and *f* (forte). Performance instructions include "da lontano (off stage)" and "(go offstage)". The music is written in treble clef with a key signature of one flat. A large watermark is visible across the score.

125

Hn.1 *mf* muted open *p*

Hn.2 *fp* *p*

Hn.3

Hn.4 stopped open *fp* *p*

Hn.5 *p*

Hn.6

Hn.7 da lontano *mp*

Hn.8 *p*

131

Hn.1 *mf* *f* *mf*

Hn.2 *mf* *f* *mf*

Hn.3

Hn.4 *mf* *f* *mf*

Hn.5 *mf* *f*

Hn.6

Hn.7 *f* *f*

Hn.8 *f* *f*

I

137

Hn.1
Hn.2
Hn.3
Hn.4
Hn.5
Hn.6
Hn.7
Hn.8

f
f
f
f
f
f
f
f

143

Hn.1
Hn.2
Hn.3
Hn.4
Hn.5
Hn.6
Hn.7
Hn.8

p
p
p
p
p
p
p
p

mp
mp
mp
mp
mp
mp
mp
mp

mf
mf
mf
mf
mf
mf
mf
mf

J

Hn.1 *f* *ff*

Hn.2 *f* *ff*

Hn.3 *f*

Hn.4 *f* *ff*

Hn.5 *f* *ff*

Hn.6 *f* *ff*

Hn.7 *f*

Hn.8 *f* *ff*

154 **K**

Hn.1 *mp*

Hn.2 *mf* *mp*

Hn.3 *mp* *jauntily*

Hn.4 *mp*

Hn.5 *mp*

Hn.6 *mp* *jauntily* *mp*

Hn.7 *mp* *jauntily*

Hn.8 *mp* *mp*

162

Hn.1 *p*

Hn.2 *p*

Hn.3

Hn.4 *p*

Hn.5 *p*

Hn.6 *p*

Hn.7

Hn.8 *p*

172

Hn.1 *pp*

Hn.2 *p*

Hn.3 muted

Hn.4 *p*

Hn.5 *pp*

Hn.6 *pp*

Hn.7

Hn.8 *pp*

L

Spindrift Music Company

*Publishing contemporary classical music
and promoting its performance and
appreciation*

38 Dexter Road Lexington MA 02420-3304 USA
781-862-0884
info@spindrift.com
www.spindrift.com

Selected Music by Pamela J. Marshall

Orchestra

Through the Mist (2222-2220, harp, 3pc, timp, strings) in 3 mvts
A chill wind in autumn (solo voice, 2222-4221-3pc, strings)
Traditional Christmas (treble chorus or soloist, 2222-4221, harp, 3pc, timp, strings)
Three Appalachian Carols (2222-4231, harp, 2pc, timp, strings)

Keyboard

Suite for harpsichord or piano
Daydream for piano
Wordless Prayer for piano
Imagine That Time Stops for piano
Stomp for piano

Vocal

Ariel's Songs for high or medium voice and piano
Remember the Old Songs for high voice and piano
Sky's Mirror for voice and cello
A chill wind in autumn for voice and piano

Strings

Arcanum for solo violin
Soliloquy for solo cello
Elusive Sleep for cello and piano
Pascal's Theorems for cello and doublebass
Triptoe Suite for intermediate violinist and piano
Truth Becoming for string quartet

Winds & Brass

Waves and Fountains for oboe, horn, piano
Wanderer for brass quintet
Hillside for brass quintet
Colored Leaves for solo horn
"wild horn whose voice the woodland fills" for 8 horns
Echoes of Golden Brass for 8 horns and organ
Star in the East (traditional carol) for 8 horns

Recordings

Noises, Sounds & Strange Airs (Clique Track)
includes Soliloquy and Sky's Mirror
performed by D'Anna Fortunato and Emmanuel Feldman
Mandolin X 4 (Plucked String Inc.)
includes Mandolin Night performed by Neil Gladd
Enigmatica (Uncommon Strings)
includes "Blue-Gold Variations" from Loosely Blue for mandolin ensemble